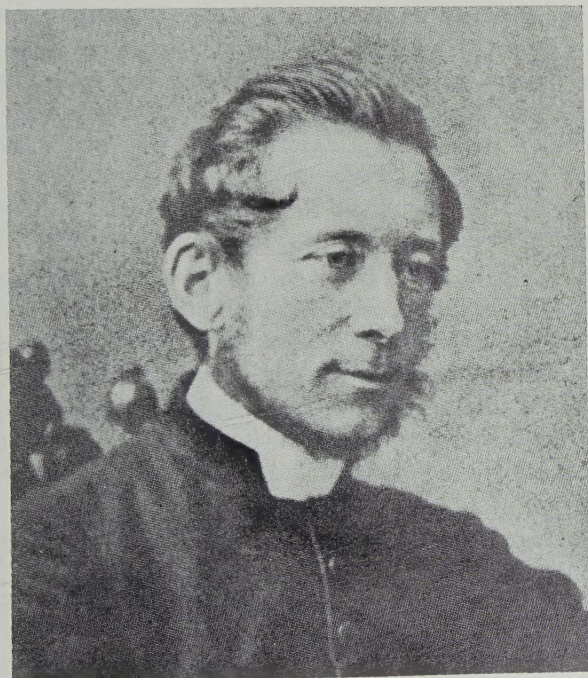


The Hymn

JULY 1961



JOHN BACCHUS DYKES
1823-1876

The President's Message

REFORMATION DAY HYMN FESTIVALS

On Reformation Sunday last October, I participated in an impressive Hymn Festival. It was held in the First Presbyterian Church of Rutherford, New Jersey. Six Protestant Churches in the community united in this Festival: Baptist, Congregational, Episcopal, Lutheran, Methodist and Presbyterian. It was arranged under the leadership of the Presbyterian Pastor, Dr. Fred M. Holloway, and his Director of Music, Richard N. Palmquist. Pastors from the other churches participated. Choirs from all six churches gave the musical leadership. The service opened with the stirring Wesley hymn, "O for a thousand tongues to sing," and continued using hymns from the heritage of each of the denominations represented. It came to its climax with the singing of the vigorous Luther hymn, "A mighty fortress is our God," which is a "natural" for a Reformation Day service. Included in the program was a brief address on the contribution of the Reformation to hymnody. The choirs and the congregation sang the hymns with a will, and the whole occasion was most inspiring.

The thought immediately occurred to me, What a magnificent way to celebrate Reformation Day! Nothing could be more appropriate as it was the Reformation that restored congregational singing to its rightful place in Christian worship. It brought the re-birth of German hymnody, the development of the metrical psalter, and the beginning of the long line of hymn writers who have filled our hymnbooks with such a notable array of lyrics and tunes, Isaac Watts, Charles Wesley and many others.

Another thought that crossed my mind, especially at that time of election controversy, was that this was an expression of Christian faith free from such tensions, to which no one could take exception,—expressive without being controversial. The hymns lifted us all above the level of differences into the realm of common devotion to the realities which we hold dear.

The third thought was that other churches and communities might want to observe Reformation Sunday in like manner in 1961. Accordingly I obtained extra copies of the printed program which are available to those interested. Send to The Hymn Society office for a copy.

—DEANE EDWARDS

The Hymn

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The Editor's Column

THE CONTINUITY OF CHRISTIAN HYMNODY

Contrary to the assumption of many hymn lovers, Christian hymnody has had an unbroken existence since the fourth century, and hymn singing was practiced even earlier in New Testament times. It is true that psalmody at intervals through the centuries has superseded the hymn but the hymn has flourished by its side. It is also true that hymn singing in the Christian community has not invariably been the custom of congregations but Christian song has always existed inside and outside the sacred precincts. Hymn Festivals, which receive special emphasis in this issue, have frequently been constructed on the historic basis.

In the so-called dark ages, the difficulties of maintaining the rites of the church and incidentally preserving its hymnic literature were almost insurmountable due to the historic situation and the contemporary evolution of the European languages. At this period the Latin tongue became the safeguard of the hymn which was heard wherever the cross was carried.

Historians of music tell us that there has always been a popular song—a folk music, a spontaneous expression which has received the mark of everyday experience, secular and religious. Hymn singing has followed this path and has made its way into the church through countless varieties of processional and liturgical refrains, through popular festival lyrics, through well-loved snatches of songs of love, or the hunt or the fireside. At the same time throughout the late medieval centuries a greatly expanded official Christian hymnody was reflected in manifold forms of sacred poetry in common speech. Thus the church was enriched by a great body of hymns prior to the Reformation. As President Edwards observes in his *Message*, Luther brought the full-fledged *Kirchenlied* into the stated worship of the church and the modern era began, with Latin hymns in translation, the chorale, the metrical psalm and the new hymns blending their strains in congregational worship.

—RUTH ELLIS MESSENGER

INTERNATIONAL HYMNOLOGICAL CONFERENCE, New York, Sept. 10 & 11, 1961.
Sunday, Hymn Festival, featuring American hymns and sacred music.
Monday, three sessions with addresses on hymnody, chiefly American.
For information, address Hymn Society of America, 475 Riverside Dr., New York 27, N. Y.

Dykes's Tunes

ARTHUR J. B. HUTCHINGS

WHERE OTHERS HAVE CAPTURED their thousands, Dykes has captured his ten thousands. I think it an error to judge music entirely by the extent of its popularity, but I do not make that error when I merely declare that tunes which have strengthened and widened international appeal for more than a century betoken their composer's sympathy with the common humanity which they measure. In the most modest of musical forms Dykes tacitly expresses the aspiration proclaimed by Beethoven in the most ambitious of musical forms, *Seid umschlungen Millionen*. Here in the working-class parish of which he was vicar we know not only how this devoted husband and father served at all times of day or night those outside his family or his congregation who needed him, but also how his love of humanity was but the reflection and fulfilment of his duty to love God.

Neither your space nor your invitation, however, asks for an extended tribute to Dykes the man. I am concerned with hymn tunes, among which more hits are by Dykes than by any other composer. Professional calibre, distinction of style, high and reliable craftsmanship—none of these ensures a hit, which I define as music which makes Everyman creative by response. It may be admirable or trivial, but in it thousands find expression because each of them would have composed such a tune if he or she had the talent.

Among classical setters of words, Schubert most often scored hits, and it has been noticed that minor versifiers brought from him songs as beautiful as his best settings of Goethe. The important condition was not literary merit but the presence of literary catalysts to his particular muse. Dykes also knew the vast difference between wanting some words to set and wanting to set some words. ("I do not like adaptations." "As soon as I had read Bickersteth's words the tune for them seemed at once to come into my head. . . . I have to let it wait a day or two but I do not think I shall improve upon it. Sometimes first impressions are best."¹). Himself a neat versifier, he gently sug-

Arthur Hutchings, B.A., B.Mus., A.R.C.O., Hon. F.T.C.L., is Professor of Music at the University of Durham, and Organist at St. Oswald's Church, Durham, where Dykes was Vicar, 1862-1876. We are indebted to Professor Hutchings for our cover picture which was photographed from the picture of Dykes now in the vestry of St. Oswald's.

gested amendments not merely when rhythms were recalcitrant but when, by oversight or indifference, rhyme and measure had been secured by turns of phrase which might spread unscriptural or dangerously unorthodox ideas. In several letters he praises new tunes when they "express the words more truly than the tunes (not even written for the special words) to which they were previously wedded."

The Dykes hit is never just a tune but a hymn. Here lay the difference between hits in the new *H&M* of 1861 and hits already made in metrical psalmody and in Methodist or other collections. Many an old favorite served two or more paraphrases, or hymns of diverse sentiment. So even now do HANOVER, MARTYRDOM and RICHMOND which, purely as music, are finer tunes than most of Dykes's; but whereas RICHMOND suits three hymns that are popular in Great Britain, including "Praise to the Holiest," Dykes's GERONTIUS belongs only to Newman's verses, from which it should not have been divorced. If any Dykes tune suits new words, then unless the imagery of the new and the old words has much in common the tune cannot be first-rate Dykes.

Irony brings this tribute from one who serves on the committee of *English Hymnal*, which at its first appearance in 1906 notably showed a growing antipathy towards Victorian hymnody. The 1933 edition pushed most of the Dykes tunes into an appendix called by the musical editor, Vaughan Williams, his "chamber of horrors." He once said to me: "Dykes was so great a man that I wish I liked all his tunes as much as I like NICAËA, but when you've done protesting remember that I put ST. CROSS back to 'O come and mourn.'" In my turn I feel antipathetic towards much music of Vaughan Williams's generation, and I shall therefore try to be scrupulously fair in examining grounds upon which writers of that generation have judged Dykes's tunes adversely.

"*Saccharine*." This is a portmanteau word for the over-sweetness conveyed either by certain chord progressions, or by turns of melody based upon the chords in those progressions. The best examples are by Bach, whose chromatic clothing of certain chorales and carols must be thought in extremely bad taste by those who object to the similar treatment of old tunes by more modern composers, such as Delius. I recall no stronger saccharine than in the last five chords of "O Mensch beweine" in Bach's *Little Organ Book*. Dykes nowhere approaches this concentration. There are, however, two specimens of saccharine in one four-line tune—BEATITUDO, to "How bright these glorious spirits shine"—and they inhere in the antepenultimate harmonies of the second and fourth lines.

Unlike Bach's brilliantly original saccharine, Dykes's is reach-me-down from classical saccharine, characteristic not of the man but only of his time. The two saccharine progressions in *BEATITUDO* come from Mozart's *Don Giovanni* where they express Elvira's unhappy love with tear-compelling tenderness. (See "Non ti fidar"). Dykes certainly knew this work, for the same progressions recur in *ST. AGNES* to "Shall we not love thee, Mother dear." If it be a fault to allow in hymns an ingredient which accounts for the popularity of much secular music from Mozart's violin concertos to Puccini's operas, or to express *agape* in the musical language of *eros*, then Dykes offends in a way that Monk, Smart and Steggall do not. Let us note, however, that this offence is not found in *NICAEA*, *GERONTIUS*, *HOLLINGSIDE*, *HORBURY* nor many of his most popular tunes. Often when I have countered a general disparagement of Victorian composers with: "Such as?" there has followed a hasty mention of Mendelssohn, whose enormous popularity makes him representative of his generation, and then of Dykes as representative of *HA&M* hymnody. Yet when I have asked *which* Dykes tune is "slushy" I have been referred to one by Barnby, Sullivan, Stainer or Hervey. I cannot think of any Dykes tune that is saturated with saccharine. Nearly all his lapses into sentimentality are in response to sentimental words, and I see no sense in singing subjective and emotional verses to chaste music by Gibbons.

"*Vulgarity*." Remove from *BEATITUDO* the two saccharine progressions and consider only the first and third lines, in which there is no trace of this ingredient. We are left with an almost militant gusto which makes the organist detach and accentuate each chord. *GERONTIUS* shows this characteristic throughout, and there is much of it in *ST. OSWALD* ("Through the night of doubt and sorrow"). Here surely is Dykes's most obvious characteristic when words are jubilant or images triumphant. It is vulgar in the best sense of the word. So is the American National Anthem, the opening of which might have been composed by Dykes. Not one of the fifty-three tunes which he contributed to the complete *HA&M* is merely neutral in sentiment like the technically admirable latter-day tunes which express little but their composers' "good taste." Dykes's best tunes cannot be effectively challenged except by tunes of equal verve and gusto—qualities for which Dykes sometimes used a technical vehicle which has been miscalled "*A stagnant bass*." A repeated bass note or pedal effect does not necessarily produce rhythmic stagnation: otherwise it would not have been used in vigorous secular choruses from Beethoven's choral symphony to Sullivan's "Bow, bow, ye upper middle classes." It was even used by Palestrina and Victoria. The popular tune *victory* ("The

strife is o'er") is only slightly adapted from a *gloria* by Palestrina. Who has not heard this tune jerked faster than a waltz, its grandeur ruined? The effect should be like that of Gabrieli's trombones, solemnly repeating chords from the galleries of St. Mark's Venice before Palestrina was dead. No wonder that Gluck used the same effect in temple scenes, the sacrificial and tombeau choruses of his tragedies, or that Mozart similarly treated trombones and voices in the religious ceremonials of *Idomeneo* and *The Magic Flute*! What is grand before Zeus or Diana is not cheap before the Holy Trinity unless (when we sing NICAIA or GERONTIUS) we disregard the direction "Slow and solemn" as well as the pauses.

There is, however, another class of tune with repeated bass notes that is ill served by the slow and solemn treatment. Its classic example is Sullivan's ST. GERTRUDE to "Onward, Christian Soldiers;" the best-known one from Dykes is ST. OSWALD, wherein eight Ds form the bass of the first line. Its effect is to suggest the timpani, or perhaps the bass drum which he so often heard in the miners' brass bands. There is also another more subtle effect, for the previous pedal bass imbues the leap to G and to a moving bass in the second line with a special vigor. Note that the timpani do not return until the end of the tune. "*Weak part writing.*" (The German-American term is "voice leading"). This judgment I repudiate. It suggests that Dykes could not compose in a style which he did not often choose. To prove the contrary we have only to consider the exceptional ST. CROSS, to "O come and mourn with me awhile." Here are such alto, tenor and bass parts as we expect from English composers of the late sixteenth and early seventeenth century, and the whole might pass for a tune by Gibbons or Lawes but for certain inversions of the chords and the sublime unison effect. In this piece Dykes transcends Victorian or any period style, but unfortunately Faber's words belong so heavily to their age and author that the hymn is not acceptable at Dykes's own church, even on Good Friday. If he were alive Dykes himself would surely approve the swing of taste by which it is supplanted by verses such as "Sing my tongue the glorious battle" or "We sing the praise of Him who died," which express the greatest solemnity and sorrow in contemplation of the cause of the Passion, but apostrophize the cross as the instrument of victory.

Dykes was not composing for well-balanced choirs of mixed sexes, and it is stupid to set up the polyphonic chorale of Bach as a model for the parish hymn. Dykes rightly imagined the congregation of his large church, or the large churches in which he had worshiped at Hull, Wakefield or Malton, led by a choir of men and boys—the latter in

preponderance, for there were usually more recruits from the parish schools than could be accepted. No female sopranos and contraltos were then allowed in Anglican chancels, and even if the altos, tenors and basses were numerous, fine voices were rare. To this day not many parish choirs sing a polyphonic chorale well without special rehearsals.

Sometimes, I think, Dykes wrote rather for the choir and organist than for the people in the pews. He did so in ALFORD ("Ten thousand times ten thousand") which, though a bit of a screamer with its high Fs, is in his characteristic brisk marching vein, drum bass and all. Normally, however, he had a remarkable sense of what suited congregations, and never seemed consciously to "write down" to them, or provide what required no effort. As an *English Hymnal* man I am fond of the lilting Irish tune to "The King of Love my shepherd is," which sounds particularly well when children sing it with piano accompaniment. Large gatherings of adults, however, always sing these words far better to DOMINUS REGIT ME. Nothing could be less like a polyphonic chorale, yet the tenor and bass parts are vital and appealing to parish singers.

Victorian hymnody at its worst was largely an imitation of German chorales, or rather so-called chorales—not the fine ones known to Bach, though by his time even those had lost their rhythmic interest and needed the compensation of his fine harmony and polyphonic texture—but the pietist German hymnody of the late eighteenth and early nineteenth centuries. It suffered from 'minim�ty'—bars of four or three minims unrelieved by other notes that could enliven the rhythm. Among Dykes's hits only HOLLINGSIDE at all resembles German hymnody, for almost every Dykes hit has its distinctive rhythmic as well as harmonic dress for the words.

If we dislike what others enjoy, or enjoy what they dislike, details rarely explain our reaction; and when the subject of our difference is the work of an assured technician, who therefore knew how to secure what he imagined, we can like or dislike the total result but are wise to accept proverbial advice about argument *de gustibus*. Let there be no mistake, however, about Dykes's assured technique, which is proved by the variety and spontaneity with which he secured the climax of a tune, not always in the last line nor always by a high note. Gifted musicians sometimes find this achievement difficult and they leave traces of their labor. It is quite mistaken to regard Dykes as an amateurish composer who was given an honorary doctorate because he had admirers in a university city. He was not only a fine performer but one of Walmisley's most gifted pupils in harmony and counterpoint. His harmonic resources were enviable.

Constant Lambert, who perversely loved to champion the Victorians before academic visitors, asked them to play popular hymns by ear so that their inaccuracies should reveal the unrecognized subtlety of Dykes's harmony. Then he played his own favorites—VENI CITO to "O quickly come great Judge of all," ST. AELRED to "Fierce raged the tempest," "Sleep Holy Babe" in Stainer and Bramley's carol book. Turning to "King ever glorious" in *The Crucifixion* he declared that if England could have provided a vital tradition in opera, or an Opéra Comique, the talents of Dykes and Stainer would have been fully realized. Demonstrations of technique do not, however, make converts, and I therefore want to suggest the chief causes of a reaction against Dykes's hymns which I feel sure is already passing.

The first is a simple one. The grandest of tunes becomes wearisome by extreme over-use. In my choirboy days during the first war I became quite unimpressed by "O God our help in ages past" and sang it heedlessly even at solemn memorial services. Similarly no month passed at home, school, Sunday school or church without my singing "Jesu lover," "Lead kindly light," "The King of Love" and other hymns set by Dykes. Some of these were ill-chosen as *general* hymns for school or young people. I acquired an active distaste for some of them, including the words and tune of NICAËA and HORBURY. Circumstances worth telling explain my new love of these two tunes.

One of my most treasured duties is that of organist at Dykes's old church. There, during nearly ten years, I met NICAËA only on Trinity Sunday, probably because *The English Hymnal* prints it under that heading and not under "General Hymns." The extraordinary congregational response to what was *proprium de tempore* made me recognize its grandeur, and I admit that I have asked for its discreet use more than once a year. The purely musical beauty of HORBURY ("Nearer my God"), which I formerly detested, was recognized when I saw the manuscript of a string work by Dame Ethel Smyth in Durham University Library—a set of variations on the tune, with a note that Dykes himself had scored it for the 'variations' slow movement of a string quartet. How wonderfully it suited the medium! What a wonderful variations theme! Soon after this I was showing Dykes's church and vicarage to Westrup, the Oxford Professor of Music, and was surprised when he said: "'Nearer my God' is one of the most perfect of hymns, both Sarah Adams's words and Dykes's tune. That D flat in the last section and the strong harmonies of the return to key are remarkable, and certainly not mere period music." Over-familiarity had blinded me to Sarah Adams's literary accomplishment, but Westrup asked me how many secular lyrics, except famous ones, so

nearly approached perfection of form and detail. It is not a hymn to be over-used, but I do agree that, both separately and as an entity, the words and tune seem to achieve artistic perfection.

The second reason I suggest for growing coolness towards Dykes during the first half of our century is a liturgical movement by no means confined to Episcopalians. It is in many ways a queer movement, for though it springs from a love of dignity and order it does not always teach its zealots that reverence for age and tradition is more likely to secure dignity than a craze for that kind of revising by which words become pointedly didactic instead of euphonious and ritual. The less-informed camp followers of our ecclesiastical interior decorators and amateur liturgiologists idealize various centuries except the nineteenth. For them there is no romance of period flavor about the art that was so recently contemporary.

Yet the words which Dykes clothed with *NICAEA*, *GERONTIUS*, *DOMINUS REGIT ME* and one or two other tunes are not incongruous within the venerable ritual of Morning and Evening Prayer or even The Communion. Most of the other Dykes hymns should not be objectionable after the fixed liturgy (say that of Evensong) has reached its last cadence, and the materials of the service are freely chosen by the minister or people. The teachers of many of our parish musicians are the organists of cathedrals, which need not—I think should not—use any but ancient and strictly office hymns during their collegiate *opus Dei*. For congregational services there is no reason why they should not use any that are used in parishes, but many cathedral organists have spread their antipathy to the popular hymns of the romantic and subjective century. Liturgical dignity is an excellent quality to foster, but when the spell of cadenced archaic prose is broken for the reading of notices, talks, sermons and free modern forms of prayer and devotion, why should anyone cavil at words and tunes of hymns that are, in the best sense, popular and vulgar? Let us simply choose those which are fine of their kind. For me, none are finer of their kind than the best of Dykes's.

¹ *The Life and Letters of John Bacchus Dykes* edited by J. T. Fowler. John Murray, London 1897.

Note

Correspondence on this article will be welcomed by Professor Hutchings and by the Editor.

Some of the 55 Tunes Contributed by Dykes to
Hymns Ancient and Modern

| | |
|-------------------------|---|
| ALFORD | Ten thousand times ten thousand |
| BEATITUDO | How bright those glorious spirits shine |
| CHRISTUS CONSOLATOR (1) | Art thou weary, art thou languid? |
| COME UNTO ME | Come unto me, ye weary |
| DOMINUS REGIT ME | The King of love my Shepherd is |
| ECCE PANIS | Lo! the Angels' Food is given |
| ESCA VIATORUM | O Food that weary pilgrims love |
| GERONTIUS | Praise to the Holiest in the height |
| GLEBE FIELD | Joy, because the circling year |
| HOLLINGSIDE | Jesu, lover of my soul |
| HORBURY | Nearer, my God, to thee |
| IN TENEBRIS LUMEN (3) | Sweet Savior, bless us ere we go |
| KEBLE (2) | Sun of my soul |
| LUX BENIGNA | Lead, kindly Light |
| MELITA | Eternal Father, strong to save |
| NICAEA | Holy, Holy, Holy! Lord God Almighty |
| OLIVET (1) | Thou art gone up on high |
| PARADISE (2) | O Paradise! O Paradise! |
| PAX DEI | Savior, again to thy dear name we raise |
| REQUIESCAT | Now the laborer's task is o'er |
| RIVAULX | Father of heaven, whose love profound |
| ST. AELRED | Fierce raged the tempest |
| ST. AGNES (1) | Jesu, the very thought of thee |
| ST. AGNES | Shall we not love thee, Mother dear? |
| ST. ANATOLIUS (1) | The day is past and over |
| ST. ANDREW OF CRETE | Christian, dost thou see them? |
| ST. CROSS | O come and mourn with me awhile |
| ST. CUTHBERT | Our blest Redeemer, ere he breathed |
| ST. DROSTANE | Ride on, ride on, in majesty |
| ST. OSWALD | Through the night of doubt and sorrow |
| SANCTI VENITE (3) | Draw nigh and take the Body of the Lord |
| STRENGTH AND STAY | O strength and stay |
| VOX ANGELICA (1) | Hark, hark, my soul |
| VOX DILECTI | I heard the voice of Jesus say |

Note

Dykes's tunes are used in the following American hymnals with, *Hymnal* 1940, 23 hymns; *Lutheran Service Book and Hymnal*, 32 hymns; *Pilgrim Hymnal*, 1958, 11 hymns; *Methodist Hymnal*, 28 hymns; *Hymnbook*, 1955, 17 hymns; *Evangelical & Reformed Hymnal*, 18 hymns; *Presbyterian Hymnal*, 1933, 25 hymns.

"O Love That Wilt Not Let Me Go"

EDWARD BRADFORD ADAMS

RECALLING RECENTLY the words of this famous lyric, I suddenly conceived the idea of charting the four stanzas to discover the extent to which they follow a pattern. I completed the analysis with a speed commensurate with the reputed rapidity of the writing of the original words and also the composition of the melody.

This hymn was chosen to be sung at the World's Sunday School Convention on the slopes of Calvary in 1904 by fifty-five denominations. There must be a reason.

Thumbnail Sketch "One of Scotland's outstanding Preachers," "One of the world's greatest devotional writers," (Augustine Smith) and "One of the noblest spirits of his generation" (Brawley)—Who else fits these encomiums as well as George Matheson?

Born in Glasgow, March 27, 1842; graduated 1861 from Glasgow University; first in classics, logic and philosophy; called to Innellan Chapel at the mouth of the Clyde in 1868 which he soon built up to a parish church (Dict. of Nat'l. Biography, Supp. 2); invited to preach for Queen Victoria at Balmoral Chapel (which he did so acceptably that she had his sermon printed); called to the great Edinburgh Church, St. Bernard's, with 2,000 members in 1886, where he died in 1906.

It was at Innellan that he wrote our hymn in 1882, first published in *Life and Work*, the organ of the Church of Scotland. On invitation of the University of Edinburgh, Matheson delivered the "Baird Lectures" in 1881 on "Natural Elements in Revealed Theology" and again the "St. Giles Lectures" in 1882 on "Confucianism." (*Enc. Brit.*)

Stalwart Help Matheson's sisters sacrificed their own careers in order to be of assistance to him. They learned Latin and Greek and even Hebrew to become eyes for him. One cannot avoid comparing them with Milton's daughters. Modestly John the Baptist says "He must increase but I must decrease." The accuracy of the references furnished by Matheson's sisters provoked a comment by the noted New York preacher, Dr. Parkhurst, after his visit to Edinburgh.

Mr. Edward Bradford Adams of 114 E. Huntington Drive, Alhambra, California, is known to our readers as the author of "Hymn-writing Families," THE HYMN, April, 1957.

The Melody The music committee of the Second Scottish Hymnal requested their chairman, Dr. Albert Lister Peace, to supply a tune for Matheson's great hymn, since its meter (8.8.8.8.6.) was unique. Dr. Peace reports, "I wrote the music straight off. The ink on the first note was hardly dry when I had finished." Thus ST. MARGARET was composed. An organist of Glasgow Cathedral and distinguished as the composer of the cantata "St. John the Baptist," Dr. Peace was a suitable collaborator of Dr. Matheson. At one of the meetings of the Los Angeles Chapter of The Hymn Society, I asked the guest speaker, Dr. McCutchan, what in his opinion was the greatest combination of lyric and melody. Promptly he named "O God, our help in ages past," and ST. ANNE. My nomination for second choice is "O Love that wilt not let me go" and ST. MARGARET.

Interpretation Augustine Smith expresses the conviction that Matheson here is illustrating the parable of the Lost Sheep and the Lost Son, that is the pursuit of the human soul by the Spirit of God. The soul is free to evade or to receive. Yet the soul is as heartily ready to be found as is the lost sheep. Confessedly, the poem is a fruit of pain. Bailey (*The Gospel in Hymns*) considers it a marvel that anything as unlovely as suffering could be transformed into a work of art as beautiful as this poem. (A lily out of the muck?). It is poetry of the highest order, religion the highest and truest. Measured by this touchstone, Bailey adds, there are few hymns of both genuine poetry and religious quality.

Matheson reports his feeling of being dictated to by some person outside. The atmosphere of the hymn springs naturally out of his "subjective resources." This power is in the nature of compensation for his immense handicap of blindness. We discern a kindred quality in the titles of his devotional books, *Rests by the River*, *Searchings in the Silence* and *Moments on the Mount*. Similarly in his hymns, "Gather us in, thou Love that fillest all" and "Make me a captive, Lord, And then I shall be free." Deprived of physical sight, Matheson developed more than most spiritual leaders his rare ability to see with the inner eye; to see God and to see the hearts, the needs, the problems of his people.

Shortly after Matheson's death, an *Outlook* editorial referred to the world-wide mourning, since this hymn had been translated even into Chinese. It is not at all surprising that Bailey finds it in nine-tenths of the hymnals of the present age.

"O Love that wilt not let me go"

O Love that wilt not let me go,
I rest my weary soul in thee;
I give thee back the life I owe,
That in thine ocean depths its flow
 May richer, fuller be.

O Light that followest all my way,
I yield my flickering torch to thee;
My heart restores its borrowed ray,
That in thy sunshine's blaze its day
 May brighter, fairer be.

O Joy that seekest me through pain,
I cannot close my heart to thee;
I trace the rainbow through the rain,
And feel the promise is not vain
 That morn shall tearless be.

O cross that liftest up my head,
I dare not ask to fly from thee;
I lay in dust life's glory dead,
And from the ground there blossoms red
 Life that shall endless be.

ANALYSIS

| | Stanza I | Stanza II | Stanza III | Stanza IV |
|------------------|---|--|--------------------------------------|-------------------------------------|
| My old condition | Soul weary, Stream turgid, Life in debt | Flickering torch, Bor- rowed ray | Pain, Rain, Mental suf- fering | Dust, Head bowed, Glory dying |
| Reagent | Love | Light | Joy | Cross |
| Its Action | Wilt not let me go | Followest all my way | Seekest me through pain | Lifest up my head |
| Its Quality | Perseverance | Thoroughness | Sympathy | Redemption |
| My Reaction | Rest my soul, Give back the life | My heart re- stores its borrowed ray | Cannot close my heart to thee | Dare not ask to fly from thee |
| Its Gift | Thine ocean depths | Thy sun- shine's blaze | Promise, Rainbow | Red blossoms |
| My new condition | Richer fuller flow | Brighter fairer day | Tearless morn | Endless life |

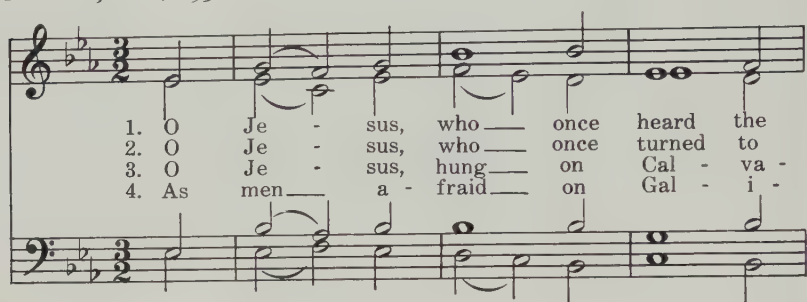
O Jesus, Who Once Heard the Plea

CLEMENTIA

8.8.8.8.

Marion James, 1958

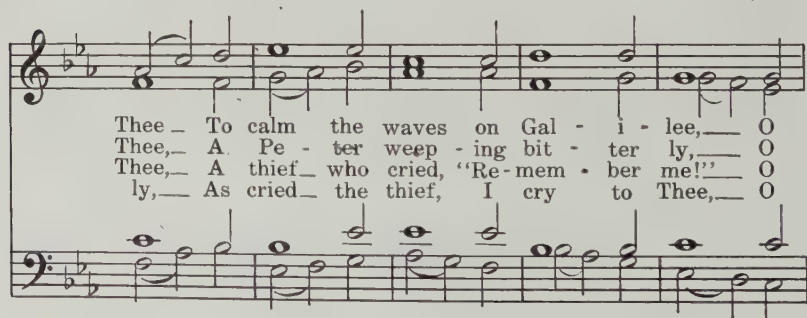
John Leo Lewis, 1958



1. O Je - sus, who — once heard the
 2. O Je - sus, who — once turned to
 3. O Je - sus, hung — on Cal - va -
 4. As men — a - afraid — on Gal - i -



plea Of men — a - afraid, who called for
 see A Pe - ter thrice de - ny - ing
 ry, Who heard a thief con - demned with
 lee, As Pe - ter weep - ing bit - ter -



Thee — To calm the waves on Gal - i - lee, — O
 Thee, A Pe - ter weep - ing bit - ter ly, — O
 Thee, A thief who cried, "Re - mem - ber me!" — O
 ly, — As cried the thief, I cry to Thee, — O



Je - sus, calm my life — for me.
 Je - sus, turn Thy face — to me.
 Je - sus, hear my low - ly plea.
 Lord, O Lord, re - mem - ber me! A - men.

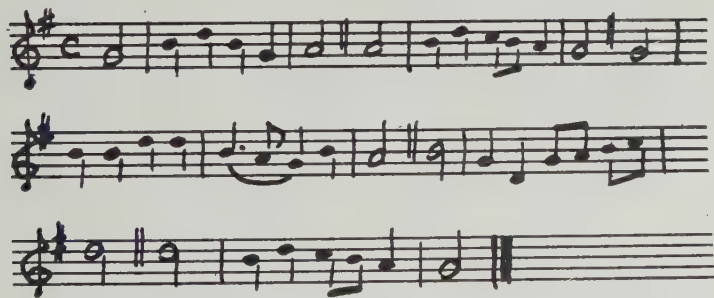
John Leo Lewis, F.A.G.O., composer of CLEMENTIA, is Organist and Choirmaster of Trinity Episcopal Church, Aurora, Illinois. He has been awarded the following national prizes for his compositions: The AGO-H. W. Gray Prize, N. Y., 1953; The Ascension Prize, N. Y., 1955; The Drexel Competition Prize, Phila., 1955; Second place, Moravian Anthem Competition, Bethlehem, Pa., 1956; The Harvey Gaul Award, Pittsburgh, 1957. His tune, TALWIK, appeared in THE HYMN, April, 1956.

Marion James (Mrs. R. W. Price) is the author of two books of verse, two hundred published poems and a dozen widely published children's stories. Three of her children's lyrics appear in Sing for Joy, Seabury Press, 1961. She has written the lyrics for twenty-eight of Mr. Lewis' works, including three prize-winners. She is Secretary of Westminster Presbyterian Church, Aurora, Illinois, a member of ASCAP and of The Hymn Society.

Notes on the Tune ALBION

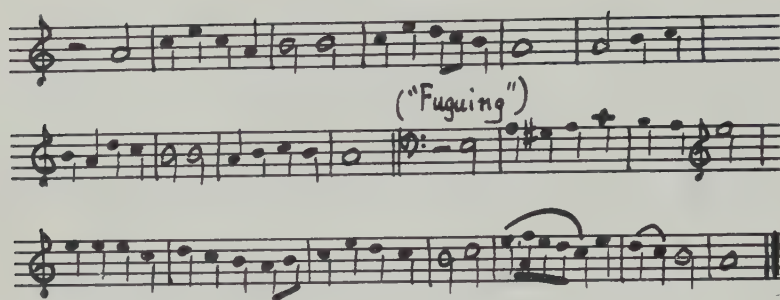
ROBERT L. SANDERS

ALBION. 6.6.8.6.6. Iambic (Short Meter with repetition of last line.)
Anonymous, 1820, derived from William Billings, 1778.



The tune appeared substantially as above, in Carden's *Missouri Harmony*, (1820). It has remained current in the Southern shaped-note tradition, and is transcribed in one of G. P. Jackson's compilations. It appears to have been arranged into the major mode from the following, a fugued tune:

Dr. Robert L. Sanders is Acting Chairman, Department of Music, Brooklyn College, N. Y. and Music Editor of the Unitarian Hymns of The Spirit. These notes are from his projected Dictionary of Hymn Tunes in U. S. Usage, based on one hundred hymnals published between 1901-1941.



This appears in Jocelyn, *Chorister's Companion*, 2nd edition (New Haven, 1788), named MARYLAND, and set to "And must this body die." Jocelyn did not acknowledge his source, but this is in fact a slight alteration of MARYLAND by William Billings, as found on p. 29 of his "Psalm Singers Assistant" (1778). The first strain as Billings wrote it was:



The remainder is substantially as Jocelyn gave it, and set to the same text. There is a fuguing-tune vaguely similar, ZION, in Holden, 1792 but the similarities are probably without significance. Law, also in 1792, includes a tune PSALM 21, very like Holden's ZION, which he attributes to "Bull." This is not to be relied on, and may indicate only that Law considered the tune to be respectably old. (Another of his attributions to "Bull" is a melody from the Genevan Psalter.)

Jocelyn's version of MARYLAND next appeared in Little's *Easy Instructor*, (ed. of 1808), there attributed to Billings. Forbush, in *Psalmist's Assistant*, (2nd ed. 1806) prints a MORTALITY which is very close to MARYLAND, but not identical.

No intermediate forms have been discovered in other books to 1820. It thus appears that the change to Major mode and the omission of a fugued strain were first printed in *Missouri Harmony*.

XXth-century usage: in *The Brethren Hymnal* (Elgin, Ill. 1901) set to "Far as Thy name is known;" in *The Sacred Harp*, (Dothan, Ala. 1902) to "Come ye that love the Lord."

Hymn Festivals, U.S.A.

MORGAN F. SIMMONS

WHEN ONE CONTEMPLATES sponsoring a hymn festival, he is confronted with a variety of questions. What is the purpose and function of such a service? What will be its central theme? Who will participate? Who will attend? From the dearth of hymn festival programs which have been received in the last year, one may suppose that for many who had the good intention of organizing a hymn service these questions remained unsolved. We hope that the small number of service bulletins which we have received is not indicative of the full activity of this important endeavor throughout the country.

Let us consider some of the questions which arise in the planning of festivals. The purpose and function of such services may be summarized in the words—*communication*, *stimulation*, and *commemoration*. A hymn festival, like any service of worship, is a means of communicating with God and provides opportunities for fellowship with within a community of believers. Because hymns are the focal point in such a service, their novel position stimulates the worshiper in areas unexplored by the majority of laymen (and not a few clergy). The healthy curiosity aroused by a few new facts concerning hymns, their authors and composers, may have lasting value on congregational singing. What is the Church Year but a series of commemorative events which renew our awareness of God's revelation in human history? Are not our hymnals parallels to these events? Although the anniversaries of signal hymn writers and composers and publication dates of hymnals provide excellent opportunities for celebration, we need not wait for such times to sponsor hymn festivals. Commemoration has a double function.

Possibilities for a central theme are myriad. Dr. Reginald McAll, in "The Hymn Festival Movement in America" (*Hymn Society Paper No. XVI*), suggests a number of topics which have proved successful. The most effective services seem to be those which are directed toward an idea: a nebulous or conglomerated program leaves a worshiper frustrated.

The question of participation in a festival need not be formidable.

Morgan F. Simmons, D.S.M., Organist and Choirmaster, The Presbyterian Church, Bound Brook, New Jersey, is Chairman of The Hymn Festival Committee of The Hymn Society.

It is true that in our hymn singing we come closer to ecumenicity than in any other facet of church activity and that a hymn festival sponsored jointly by a council of churches can be a meaningful experience in Christian brotherhood, but we must not overlook the possibility of having a hymn centered service with only a single choir and a single clergyman. A hymn festival is not necessarily a grandiose spectacle; it may center around an informal church supper.

Attendance at hymn festivals depends on a number of factors: imaginative publicity, the calibre of previous festivals, the season of the year, and so forth. Careful planning in regard to one's own church situation will go a long way in reaching a large group of people.

1. Aim for simplicity both in planning and presentation. Every hymn does not require a descant or a free accompaniment.

2. Strive for clarity and consistency in the printed order of worship. Do not confuse authors, composers, and hymn tune names. Keep directions for the congregation to a minimum.

3. Maintain a balance between the informative and inspirational aspects of the service.

The following programs, among others, have been received. We ask your cooperation in submitting orders of worship for festivals. They should be addressed to the Chairman of the Hymn Festival Committee at the address given above, or to the Editor of *THE HYMN*.

The Protestant Heritage, Joint Churches, Rutherford, N. J. (See *Message*, p. 66)

Hymn Festival, First Baptist Church, Syracuse, N. Y.

In Everything Give Thanks, Philadelphia Chapter, Hymn Society of America.

Junior Choir Festival, A.G.O., North Shore Chapter, Evanston, Ill.

Hymn Festival, Monday Musical Club, Indiana, Pa.

A Service of Worship, Central Pres. Church, Rochester, N. Y.

A Festival of Hymns on The Apostles' Creed, Calvary Lutheran Church, Minneapolis, Minn.

Of particular interest are the two following orders of worship which demonstrate centrality of purpose and careful planning.

A HYMN SERVICE ON LENT, HOLY WEEK, EASTER MORNING

(*First Congregational Church, Winter Park, Florida; Edna Wallace Johnston, Minister of Music; Hymns from Pilgrim Hymnal, 1958*)

ORGAN MEDITATION ON FAMILIAR HYMN TUNES

Introitus on VOM HIMMEL HOCH

Epilogue on ST. THEODULPH

Prelude on CHRIST IST ERSTANDEN

Gordon Slater
Healey Willan
Roger Wilson

PROCESSIONAL HYMN, No. 195

All hail the power of Jesus' Name

CORONATION

INVOCATION

THE CHORAL RESPONSE, No. 521

Lord Jesus Christ, be present now

HERR JESU CHRIST

LENT

No. 153 Lord, who throughout these forty days
 Congregation and Choirs

ST. FLAVIAN

No. 364 Christian, dost thou see them
 First two lines of each stanza: Men of congrega-
 tion and Choirs. Second two lines, all treble voices.

ST. ANDREW OF CRETE

No. 169 My song is love unknown
 Stanzas 1 and 2, Children's Choirs; Stanza 5, Con-
 gregation and Choirs

RHOSYMEDRE

HOLY WEEK

THE TRIUMPHAL ENTRY INTO JERUSALEM

No. 155 All Glory, laud and honor
 Congregation and Choirs

ST. THEODULPH

SILENT MEDITATION

No. 168 Lord, through this holy week of our salvation
 Congregation joins hymn at stanza 3

PSALM 80

THE LAST SUPPER

No. 558 'Twas on a dark and doleful night
 The Chancel Choir

BOURBON

No. 285 According to thy gracious word
 Choirs and Congregation

MARTYRDOM

THE GARDEN OF GETHSEMANE

No. 159 Alone, thou goest forth, O Lord
 Congregation joins hymn at stanza 3

BANGOR

No. 178 'Tis midnight, and on Olive's brow
 Congregation joins hymn at stanza 2, omitting 4

OLIVE'S BROW

SILENT PRAYER

No. 162 When my love to God grows weak
 To be sung softly as Prayer Response by Con-
 gregation and Choirs

SONG 13

THE CRUCIFIXION

No. 164 O come and mourn with me awhile
 Choirs with Congregation at refrain

ST. CROSS

No. 163 Ah, holy Jesus, how hast thou offended
 Congregation joins hymn at stanza 3

HERZLIEBSTER JESU

THE HYMN

SILENT PRAYER

- No. 177 When I survey the wondrous cross
 Stanzas 1 and 2 sung softly as Prayer Response
 by Congregation and Choirs

HAMBURG

THE OFFERING

- ORGAN OFFERTORY—Chorale Prelude on the Passion Chorale J. S. Bach
 A Hymn from the 3rd Century on the mystery of the
 death of Jesus
 No. 165 Sunset to sunrise changes now KEDRON
 The Chapel Choir

EASTER MORNING

THE RESURRECTION

- No. 181 The strife is o'er, the battle won VICTORY
 Congregation and Choirs
 No. 183 Christ the Lord is risen again CHRIST IST ERSTANDEN
 Congregation rises and joins hymn at stanza 3

BENEDICTION

THE RECESSIONAL HYMN No. 193

- Thine is the glory JUDAS MACCABEUS
 Congregation joins hymn at stanza 2.

A program of new and unfamiliar hymns from the Lutheran *Service Book and Hymnal* constituted a Festival given by The Church of St. John and St. Peter; Evangelical Lutheran, Syracuse, N. Y. Full notes on texts and tunes accompanied the program.

HYMNS FOR THE MAJOR FESTIVALS

- Prelude ALLEIN GOTT IN DER HÖH Böhm
 Hymn 437 Ye watchers and ye holy ones LASST UNS ERFREUEN

PART ONE—CHRISTMAS

- Chorale Prelude VOM HIMMEL HOCH Pachelbel
 Hymn 17 Of the Father's love begotten DIVINUM MYSTERIUM
 (In this and the other hymns used, the stanzas were
 divided among choir, congregation, organ, men, women.)
 Hymn 22 From heaven above to earth I come VOM HIMMEL HOCH
 Hymn 21 All praise to thee, Eternal Lord TALLIS' CANON
 Hymn 43 Under the feeble stable light HOLY MANGER

PART TWO—EASTER

- Prelude CHRIST IST ERSTANDEN Schroeder
 Hymn 94 That Easter day with joy CLARO PASCHALI GAUDIO
 Hymn 107 Christ the Lord is risen again CHRIST IST ERSTANDEN
 Hymn 99 Christ the Lord is risen today LLANFAIR

Hymn 100 Alleluia! Jesus lives!

EASTER GLORY

PART THREE—PENTECOST

Prelude KOMM, HEILIGER GEIST, HERRE GOTT

Buxtehude

Hymn 117 Come, Holy Ghost

VENI CREATOR SPIRITUS

Hymn 122 Come, Holy Spirit

KOMM HEILIGER GEIST

Hymn 123 Come down, O love divine

DOWN AMPNEY

Hymn 178 Eternal God, before thy throne

INVOCATION

Hymn 169 All people that on earth do dwell

OLD HUNDREDTH

(Setting by Ralph Vaughan Williams)

Postlude WIR GLAUBEN ALL' AN EINEN GOTT

Bach

Hymns in Periodical Literature

RUTH ELLIS MESSENGER

Anonymous, "Hymns in the Worship Service," *The Christian Community*, January, 1961.

This article was written in response to an unsigned note left for a minister, requesting the use of familiar hymns. The reply admits frankly that "A number of the hymns in our hymnal are musically beyond the ability of the average church member to sing without practice." Furthermore, a congregation of diverse education and religious background is not acquainted with enough hymns familiar to them all to meet hymn singing needs. The "familiar" hymn depends upon what each one learned in childhood. "Choosing familiar hymns is not the simple answer." Familiar hymns may not always be acceptable in the corporate worship of God.

To meet the problem the attitude of the congregation "should be friendly willingness to join in learning hymns familiar to our neighbor in the next pew." Regular church attendance is a prime factor in worshipping together and learning the new. Hymns can be practiced only by those present for repetition is necessary. The layman should ask himself "Do the words and music of this hymn express my reverent understanding of God?" "Am I allowing for the convictions of others at the same time?"

A. M. Allchin, "The Hymns of N. F. S. Grundtvig," *The Eastern*

Churches Quarterly, Autumn and Winter, 1959. (This is a Benedictine publication.)

After a brief account of Grundtvig's remarkable role in the Danish Lutheran Church and Nation, the writer offers an appraisal of Grundtvig's hymns which is a genuine contribution to our knowledge of the hymnology of Denmark. He enunciates clearly Grundtvig's concept of the "living word" which gives meaning and continuity to the church of the living God. The Church is "the direct creation of God, of the Word and of the Spirit." "It stands in the two great sacraments of Baptism and Eucharist and in the Apostolic Confession of Faith." Grundtvig's hymns were produced under this inspiration which gave them a living Trinitarian quality. "They express profound theological truths through the use of simple everyday expressions." Unfortunately the poetical translations available in English are inadequate. The writer gives us prose translations of several of the greatest hymns. He concludes "The hymns reveal a man of universal Christian significance . . . who speaks in the language of Christian orthodoxy." He remarks in closing "One of the factors which prevents the liturgical movement from taking real hold of the hearts and minds of ordinary Christian people is the lack of hymns to give expression to its deeper conviction." Perhaps Grundtvig's hymns will find a translator "adequate to their power, or at least inspire someone else to write afresh in their vein." (*Note*: Grundtvig's most familiar hymn, "Built on the Rock the Church doth stand," is found in several contemporary hymnals.)

Walter E. Buszin, "Hymn Tunes in the Service of the Gospel," *Lutheran Education*, January, 1961.

This article, originally a lecture delivered at Concordia Seminary, St. Louis, in 1956, is intended to convey the inspired function of music to express the unspeakable, and to "vitalize the text" of sacred verse. In unhurried fashion, Dr. Buszin discusses the word as *viva vox evangelii* and the power of music when added to verbal language, to communicate the grace of God.

Hymn texts without music have their place as devotional reading but must be sung to be widely known. It is due at least in part, to hymn tunes that our hymns are living voices of the Bible. The music must therefore, have a rhetorical and interpretative value. It must possess a symbolic character and a rhythm, which however, should not dominate the hymn. Illustrations are offered from the chorale repertory, EIN 'FESTE BURG: and from modern English hymnody, Vaughan Williams' SINE NOMINE with the hymn "For all the Saints."

J. Vincent Higginson, "Carol Paraphrases," *The Catholic Choirmaster*, Winter, 1960.

The writer has gathered together for the purpose of a carol program those which follow closely the scriptural narrative of the Nativity as found in St. Luke's Gospel: "Stars of glory, shine more brightly," (F. S. C. Husenbeth); "While shepherds watched their flocks by night," (Nahum Tate); "At hour of silent midnight," (Francis Stanfield); "Angels from the realms of glory," (J. Montgomery); "Christians awake! salute the happy morn," (J. Byrom). Other carols paraphrase antiphons, such as "Shepherds in the fields abiding," (G. R. Woodward); also, an ancient sequence, about 1,000 A.D. "Hark! the hosts of heaven are singing," (Tr. E. H. Plumtre).

German hymnody also possesses the paraphrase as does the mediaeval Greek, for example, "The shepherds keep their flock by night," (St. Cosmas, Canon for Christmas Day, Ode 7, St. 2, Tr. J. M. Neale). Mr. Higginson's suggestion might well be followed by those preparing programs for the coming Christmas season.

J. Vincent Higginson, "Isaac Williams and Latin Hymnody," *Catholic Choirmaster*, Fall, 1960.

A most interesting and informative article on the career and literary work of a translator of Latin hymns, second only to Newman, Caswall and Neale. Williams brought to light the Latin hymns of the Paris Breviary of 1736. His close relations with Newman and other leaders of the Tractarian Movement are traced. His publications, *Hymns from the Paris Breviary*, 1839, and *Days and Seasons*, 1845, are described. Williams appears as a devoted churchman (He was Newman's curate at St. Mary's), inspired by the example of Keble's *Christian Year*, to bring to the church of England, hymns for devotional use in a period when the congregational practice of hymn singing had not yet been firmly established.

Emil A. Marty, "Grade Placement of Hymn Tunes," *Lutheran Education*, January, 1961.

Based on the tunes in *The Lutheran Hymnal*, Mr. Marty reports his curriculum of tunes from Central Lutheran School, New Haven, Indiana. His purpose was to avoid repetition grade after grade, and to teach new tunes in every grade. His criteria of selection were frequency of use, suitability of text to grade level, singability, need of children to use the hymn, genuine worth of the hymn itself, and the

value of the text for memorization. The result is a familiarity with the hymnal calculated to perpetuate the "singing church." Mr. Marty is not the sole exponent of this important technique which is being recognized by church school educators in several denominations. His lists deserve careful attention.

Morgan F. Simmons, "Popular Hymn Choices: What do they reflect?" *Diapason*, December 1, 1960.

Commenting on the recent *Christian Herald* poll of favorite hymns, with "The old rugged cross," "What a friend we have in Jesus," and "In the garden" holding the first three places, Dr. Simmons asks "What do these choices indicate? Are they not essentially a reflection of the superficial and highly subjective state of much of our religious thinking?" The worshiper desires to escape the present, receive the benefits of religion without asking "what man can offer God in praise, thanksgiving and service." The writer turns at once to the responsibility of the church musician to raise the deplorable average musical taste to a higher level of appreciation, enthusiasm and understanding of the finest Christian heritage in hymns. He would begin with the junior choir, then the adult congregation, introducing new hymns as choir anthems, playing hymn preludes, teaching a new hymn at the church supper, addressing church groups on the subject of hymnody, encouraging hymn festivals, and writing hymnic notes for the Sunday bulletin or newsletter.

Alec Wyton, "Why Do We Sing Hymns?" *The Bulletin* (Diocese of New York), February, 1961.

The Organist and Choirmaster of the Cathedral of St. John the Divine here comments vigorously on a recent survey of best-loved hymns reported by the *Christian Herald*, (as noted above). Discussing the first eight, beginning with "The old rugged cross," he points out that these hymns must have become familiar through associations in the church. "If this be so, what an indictment of the confused understanding of corporate song!" Declaring the high function of hymns in corporate worship, he says that hymns "are an act of congregational praise and as such must represent the very finest examples of poetry and music that we can lay hands on." The personal nature of the eight hymns makes them unsuitable for constant use because they reduce the act of worship to a level of introspection and fail to meet the demands of corporate worship to offer to God "our best in thanksgiving and self-dedication."

Hymn Anthem Literature

EDWARD H. JOHE

"Rejoice, O Jerusalem, Behold Thy King Cometh," "Unto Us the Christ is Born," "Arise, Shine, for Thy Light is Come"—Healey Willan. Concordia, SATB, #98-1506, #98-1507, #98-1508.

These three form a beautiful choral triptych for Advent, Christmas and Epiphany. From every choral and worship consideration these are substantial church music fare. While they are easy and within the potential of even small or inexperienced choirs, they are worth singing.

Three Christmas Carols—Arranged by Ralph C. Schultz. Concordia, SAB, #98-1563.

We feel that SAB music should be more than a treble duet with a "figured-bass" added. These carols in this SAB setting are gems. They are "From heaven above," (*Geistliche Lieder*); "Away in a manger"—the W. J. Kirkpatrick melody, and an original music setting by R. C. Schultz of the carol "Softly, sleep, Jesus."

"What God Ordains is Always Good," "Send, O Send, Thy Holy Spirit"—J. Pachelbel. Edited by Paul Thomas. Concordia, #98-1560.

The first chorale, "Was Gott Tut," opens with a brief prelude (Sonata). First and second stanzas are for unison treble (or solo) voices, followed by stanzas for SATB in homophonic form. This organ part (for manuals only) is in the style of the period. The second chorale, three stanzas in homophonic form, is an excellent text for an ordination or installation service.

"All Praise to God Who Reigns Above"—M. Vulpius. Setting by Paul Bunjes. Concordia. (Other published concertas: "A Mighty Fortress," "Praise to the Lord," "I Know That My Redeemer Lives.")

Another of the *Chorale Concertate* for SATB choir, trumpet and congregation or Junior Choir. This is a great hymn of adoration matched with an equally vigorous hymn tune. These *chorale concertate* are excellent for festival occasions with multiple choirs. They give congregations a new view of great hymns and can be an effective implement toward having an awareness of the deep values inherent in corporate worship.

Three Short Psalms—Gordon Young. Presser, #312-40467.

These are unusual, refreshing, and a needed addition to the churches' choral library. The Psalms are 1, 39, 42 (RSV). While indicated for SATB and organ, the vocal part, with only one brief section in two parts, is in unison. The organ accompaniment is individual in character and adds dramatic interest and climax. The three Psalms, each different in its respective musical setting, cover seven pages and could be used either separately or as one anthem in three parts. Very adaptable to varying choir situations.

Hymn Anthems, "O What Their Joy and Their Glory Must Be," O QUANTA QUALIA; "O Worship the King," HANOVER; "Guide Me, O Thou Great Redeemer," ST. OSMUND; "O Trinity of Blessed Light," ST. VENANTIUS.—Healey Willan. SATB and Organ, C. F. Peters.

These SATB and Organ settings are in straightforward, homophonic writing with organ accompaniment in "the Willan manner." These are not "exciting" anthems but the hymns are. Perhaps the need is to have the singers discover the inner excitement usually inherent in good hymns. When sincerely sung, anthems like these can do a great deal toward spreading the gospel of good congregational singing and acquaintance with fine "old" hymns and tunes.

"Jesus, Lover of My Soul"—Jacob Arcadelt. Edited by Karlheinz and Irene Funk. SATB. Presser, #312-40141.

This familiar hymn by Charles Wesley takes on new dimensions of grace and beauty in this musical setting reminiscent of the Tudor school of choral composition. The polyphony gives the words greater depth of feeling. Seasoned choirs would enjoy adding this "different" setting of a favorite hymn for their library. Directors seeking something interesting would welcome having this familiar text in a new setting which adds stature to the hymn.

"How Firm a Foundation"—Early American Melody. Arranged by Samuel Walter. SAB. Abington, #125.

We believe this hymn from "K" in Rippon's *Selection*, takes on a new spirit when sung to this tune. This easy setting calls for unison first stanza; a canon-style second stanza, and an harmonic third stanza. Very fine for a summer, youth choir or combination of choirs.

"Lift up Your Heads"—From Psalm 24. Arranged by George Lynn. Mercury Music Corp., #220.

For two-part mixed choir and organ, the men singing the tune (TRURO) with a fine descant-type time assigned to the treble voices. Very effective in its straightforward and interesting simplicity.

"Out of the Depths"—Alan Hoyhaness, C. F. Peters, #6270.

A thrilling contemporary setting of Psalm 130 for SATB, soprano solo and organ. Seven pages of music, dramatically expressive. Voice lines "sing" and the organ score in its independent way adds to the feel of the text and vocal development. A choir will feel like singing this anthem resonantly. It is not difficult.

A MENNONITE HYMNAL FOR CANADA

BENJAMIN HORCH

The Hymn Book. For use in the Mennonite Churches in Canada is an English language parallel of the Original German Language *Gesangbuch*. The procedure adopted in its creation was simply that of taking into consideration the ethnomusicological changes brought about in changing from one language to another, and in doing so, attempting to carry over the cultural and spiritual heritage of the group's congregational song.

In a four hundred and forty year history of Mennonite congregational singing, approximately three hundred and forty years were given over to sources of congregational song borrowed from Catholic, Lutheran and Calvinistic services with most of it Lutheran in origin.

With the origin of the Mennonite Brethren congregation in Russia (as distinguished from the original Mennonite or "first" Mennonite

church) just over one hundred years ago, Mennonitism (or part of it) for the first time in its history, associated itself with European pietistic movements and some fifty years later with the American revival movement as typified in the work begun by Moody and Sankey.

For a good twenty or thirty years prior to the Russian revolution the new Mennonite Brethren churches adopted and adapted into the German language many of the Gospel songs popular in America during this time. Because of language differences the Mennonite Brethren were introduced to the Gospel songs not by itinerant American evangelists, with whom most of them originated, but more often by German evangelists with a Lutheran background of the chorale tinged with American Gospel song influences.

Seldom having the opportunity of hearing the Gospel songs in their native musical habitat, qualified as most of them are by brighter tempi and those toe-tingling rhythms—under the aegis of European evan-

gelists, these were often interpreted with much more conservative tempering with a resultant tempering of the gaudier elements of this familiar style. Due also to the demands of a translated German of the originals, many changes in rhythmic structure and design of the songs took place, so that what the Mennonite Brethren actually brought to Canada as a result of the Russian revolution, was something very different from the Gospel songs in use here. To show just how different the Gospel song in Russia was from its original counterpart on the North American scene, can best be illustrated by the fact that the originals were often roundly condemned by the "new-comers" as "unspiritual, superficial and shockingly reminiscent of the American Dance Hall."

With thousands of Mennonite Brethren settling into their new North American environment and especially Canada, the singing congregations found themselves more disturbed than edified by the apparent contradiction of the spirit of the words and the secular and even worldly character of the music. And as long as the singing was in German the spiritual issues with which the Mennonite Brethren were at variance in the English parallels in their original settings could be obviated. But once a new generation appeared on the scene to whom German became almost a foreign language it became apparent that an English language parallel was an immediate necessity to preserve the ethno-musicological Gospel song migration to Europe as demonstrated in the old Mennonite Brethren *Gesangbuch*.

Strange as it may seem many of the Gospel songs when translated into German were often superior in poetic quality when compared to the American originals, and in reverting back to an English language parallel it was apparent that, rather than attempting to use poor originals, it would be better to create an English translation *from the German* and so reverse the process of some years ago for the new *Hymn Book*.

Before undertaking the work of the new *Hymn Book* it had to be ascertained that although the songs in the old *Gesangbuch* were of American origin, the ensuing fifty year period of musical metamorphosis and change due to translation, created something completely new,—a song type or congregational song that was no longer strictly "Gospel song" in style. In spirit and in musical content the songs now represented a completely new quality of congregational singing neither Gospel song, choral or hymn. In the final analysis it must be admitted that what really happened was nothing other than a peculiar twentieth century religious folksong manifestation with a complete musical identity of its own. As such they have been recognized not only by Mennonite Brethren but by other groups as well. In fact, Mennonite Brethren have seldom classified the songs as Gospel songs but rather by the more descriptive term, *Kernlieder*, a term difficult to render into English since it sums up in one word the spiritual essence of sincere pietism without the flamboyant emotionalism and musical exhibitionism so often manifested in

present evangelism and its emphasis on the element of entertainment.

From the printed page it will often be difficult to detect the true nature of the *Kernlied* as distinguished from the original except for a traditional use of slower non-Gospel song tempi and an unsophisticated approach to rhythmic demand. The sensuousness of melodic appeal is strongly diluted by a primitive vocalism with an untutored naturalness that evokes the *processionals* associated with the singing of the fifteenth and sixteenth centuries long before the advent of Bel Canto. Singing in the congregation today is still that of four parts, often without accompaniment and musical concentration tending to emphasize literal meaning rather than esthetic enjoyment. Songs designated in the *Hymn Book* as *Kernlieder* will be recognized by the translation dates at the upper left hand of the page and range in time from 1955-1960.

Demonstrating the religio-musical folksong approach to the *Hymn Book*, the work of translating or re-creating German texts in English language parallels was not left to individual poets and translators entirely but rather all those appointed were also assigned to each others' poems with all translating work subordinated to the demands of the musical settings which were crystallized in the Russian period of the churches' life. Perhaps nowhere in the history of hymnology has such a hetero-poetic principle of creation ever been used in the writing or translating of poetry, as applied here in the creation of the new English *Hymn Book*. If the principle is

justified in respect to the new Mennonite Brethren *Hymn Book* we discover a new crystallization of the American Gospel songs from their original sources, migrating into the medium of a foreign language and ultimately back to English, evolving a new kind of congregational song as a result of folk developmental processes telescoped into a relatively short span of only forty or fifty years. Without waiting centuries perhaps for such a metamorphosis to take place naturally, it is equally true that folk processes governing musical change may be synthesized into a few short years provided we are aware of what is going on around us, while changes are taking place.

The Reverend Benjamin Horch, 1118 Rothesay St., Winnipeg 16, Manitoba, is a member of the Hymn Book Committee and Music Editor.

REVIEW

Music in Protestant Worship, Dwight Steere, Richmond, John Knox Press, 1960. \$4.50.

Dwight Steere's *Music in Protestant Worship* is unquestionably the result of the man's years of experience in the field of church music which has given him much that is practical to share with others. In addition, his devotion to the best in music literature and his sense of what is appropriate for the church services make his ideas worth pondering.

He divides the book into three main headings which describe the

physical aspects of the building concerned with the music, the minister and the music people, and finally the order of worship.

In the first section Mr. Steere emphasizes that the church sanctuary has but one purpose, and that is to provide a setting for worship. No false organ pipes, no elevated choir or pulpit should occupy a more prominent position than the Lord's Table which has been the central symbol of the Christian faith through the centuries. Here he also discusses pipe and electronic organs and suggests that 10 per cent of the total cost of the sanctuary should be allowed for the organ. He also emphasizes the need for an adequate choir room, filing equipment, suitable robes, up-to-date hymnals, and an adequate budget for new anthems.

The Minister receives first consideration in the personnel of the church. Mr. Steere suggests that the most significant furnishing of the entire church is the Minister's desk, serving as a conference table. As the captain of a team, the Minister and his teammates hammer and shape ideas to form the framework for the strengthening and the growth of the church. Only as the Minister works and plans with his music staff can the music be correlated with the spoken word, emphasizing and expanding it.

Many fine helps are given for the organization of volunteer choirs, both youth and adult, but the author does not discredit paid choirs. In the latter case, the Choirmaster has the added responsibility of

drawing more from his paid people than their vocal efforts.

Hymns receive much emphasis in the last division of the book, both as to quality and performance. Gospel hymns, in the opinion of the writer, will be with us for some time as they are sung by young people for amusement and older people for nostalgic pleasure. "In the sanctuary," says Mr. Steere, "gospel songs substitute the lower for the higher values in worship."

Processionals, recessionals, the position of the "Gloria Patri" and the "Doxology," anthems, solos, choral responses, organ music, weddings and funerals, all come under the careful scrutiny of the author.

He concludes that those who have anything to do with music in the Protestant Church must have goals in mind that are far away. The worship team of every church should never be content with what is good enough, but will constantly work to improve both the content and manner of worship.

Every minister in every Protestant Church could benefit by reading Mr. Steere's book once. Every organist and music committee member would benefit by reading it once each year.

—ROBERT HIEBER

CORRECTION

Dr. Walter H. Hohmann was incorrectly termed *The Reverend* Walter H. Hohmann, D.D., in the April issue. He holds several Doctor of Music degrees, and had served for many years as head of the Music Department in Bethel College, before his retirement.